

ENTERTAINMENT

Minimalist Artists Featured at Drew

A collection of works by 23 prominent artists of the past two decades, including Pat Steir, Charles Simonds and Sol LeWitt, is the featured exhibit in the Korn Gallery through March 8.

"The Graves Donation: Contemporary Art in the University Collection" includes 28 prints and paintings by leading artists of the Minimalist movement which took hold during the late 1960s and early 1970s. The collection has been donated to Drew by nationally prominent artist Nancy Graves.

The Minimalist movement aimed to clear away the excesses of subjective art and the histrionic emotion of Abstract Expressionism. Explains Sara Henry, Drew Chairman and Associate Professor of Art, "It also represented a desire to counteract the commercialism of Pop Art that emulated both the advertising culture and the art world. One could make a work out of the most minimal means, a work that would carry conviction, craftsmanship, quality and lasting presence."



One of the works on exhibit at the Korn Gallery.

In evaluating the Drew collection, Henry notes the featured artists "partake in varying degrees of Conceptual Art, systems, Decorative Art, the women's movement and a concern with an ecology of nature or spirit. They have added personal, spiritual, organic and allusive content back into this discipline. These are elements that come to the forefront in the proliferation of experiment and

redefinition of art that took place in the 1970s."

Gallery hours are Tuesdays, 6-9 p.m., and Wednesdays - Fridays, Sundays, 1-4 p.m. The exhibit is free to the public. An opening reception is scheduled for Feb. 24 from 3-5 p.m. in the gallery, which is located in Brothers College. The reception will feature a panel discussion with three of the represented artists.

Lean's *Passage* a Triumph

by Dave Rodgers

DIRECTOR David Lean's adaptation of E.M. Forster's *A Passage to India* is, like his celebrated films of the past, a sprawling combination of mainstream dramatic storytelling and subtle character insight.

The story takes place between the wealthy English suburbs of Colonial India and the poorer villages where increasingly hostile Indians are beginning to protest the injustices of British rule. Unlike *Gandhi*, *A Passage to India* concentrates on the British aristocrats who view India as a sort of resort land with beautiful exhibits to marvel at and native servants to attend to their needs. These foreign administrators have little concern for Indian culture and maintain a sort of social apartheid in order to further the economic interests of the crown.

In the film, Judy Davis plays the fiancée of a colonial magistrate who, when she arrives in Chandrapore with his mother (Peggy Ashcroft) finds herself and her companion bored and distressed by the callousness and prejudices of their British acquaintances. Davis and Ashcroft are soon provided a more intimate look at the culture by their friend, Dr. Fielding, a compassionate Englishman, who introduces them to Aziz (Victor Banerjee), a nervous but amiable Indian, and a mysterious, eccentric Hindu professor named Godbole, played by Alec Guinness. Aziz attempts to present India to his guests in the most entertaining manner which he can devise, but his efforts are thwarted by an unexplainable streak of bad luck whose consequences are at first humorous, but

become more serious during an expedition to some legendary caves. Miss Quested suffers an emotional crisis while under the care of Aziz, and the Indian finds himself accused by British officials of assaulting her. His trial, and its subsequent sociological aftermath form the subtle, humanistic side of this political story.

The lead acting in *A Passage to India* is, happily, largely free from many of the stiff European mannerisms which critics seem to adore, but which tend to make long, serious films of this sort all the more interminable. The major actors - Ashcroft, Davis, Banerjee - lend a good deal of expression to their faces, voices, and actions, and director Lean does not allow the cinematographic demands of the "epic" prevent him from utilizing tight close-ups in order to draw out the characters even further. In one scene, after Ashcroft tells an upperclass English lady that she has not had the opportunity to speak to any Indians herself, and the lady replies something to the effect of "you're lucky," the camera lingers on that shot for an extra moment so that we may note Davis' puzzled reaction.

On the negative side, most of the minor characters, British and Indian, are very stereotyped, and Guinness' character, while amusing, is underdeveloped. The former shortcoming may have been intentional on the part of Lean, in order to create the recognizable conflict between good and evil upon which the traditions of Western commercial cinema are based. Lean's gift as a film maker has always been to translate stories of enormous proportions vividly to

the screen, and to accent them with elements of ambiguity and human complexity which would otherwise be lost amid the spectacle. *A Passage to India* is a beautifully made motion picture from a director who knows his craft and his audience equally well.

Dance Marathon

by Naomi Kooker

THIS year "looks a lot better than usual," says Forrest Shue, coordinator (with John McAndrew) of Drew's annual Dance Marathon, to be held this wee kend in U.C. 107. Nearly one hundred participants, (as opposed to past turnouts of 30 - 40) are expected to attempt the 30 hour marathon, and all proceeds this year will go to the Leukemia Society of America.

The dance kicks off at 7 p.m. this evening with the band "Paris" performing from 9 p.m. until 1 a.m. After that, DJ's from WMNJ will take over, spinning discs until Saturday afternoon.

The next group, "Commonwealth," will appear from from 1-5 p.m., and the last, "Quad 5," will play from 9 p.m. until the marathon winds up Sunday morning at 1 a.m. During this time, dancers will be provided with Dunkin Donuts and fresh pizza, and meals will be catered during half hour breaks every four hours by Seiler's.

At 10:15 during the dancers' break tonight, an auction/fund raiser will be held. Andre Vite will be taking bids for such items as a dinner for two at the Morsinks.

After the marathon, when money is collected, prizes will be awarded by the Leukemia Society according to how much money has been raised by the participant: \$25.00—Official Leukemia Society mug; \$50.00—Leukemia Society Sports bag; \$100.00—AM/FM pocket radio; \$150.00—Flip-flash pocket camera outfit; \$1000.00—Grand Prize, Portable B/W Television.



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was a lucky break.
Then one day
she moved in.

Vision Quest

A CUBER PETERS COMPANY PRODUCTION
A HAROLD BECKER FILM "VISION QUEST"
MATTHEW MODINE - LINDA FLORENTINO - MICHAEL SCHOFFELEIGH
Director of Photography OWEN ROZMAN, A.S.C.
Music Score Composed and Performed by TANGIERINE DREAM
Executive Producers STAN WESTON and ADAM FIELDS
Based on a novel by TERRY DAVIS Screenplay by GARY P. PUNICAN
(MAY 1984) Produced by JOHN PETERS and PETER CUBER
(CONTRACT AVAILABLE TO OTHER PRODUCTION COMPANIES) Directed by HAROLD BECKER

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